

# RAGTIME COWBOY JOE



WORDS BY  
GRANT CLARKE

MUSIC BY  
LEWIS F. MUIR  
AND  
MAURICE ABRAHAM

**F.A. MILLS**  
INCORPORATED  
122 WEST 38<sup>TH</sup> ST.  
NEW YORK



## "Hitchy Koo"

Words by  
L. WOLFE GILBERT.

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Music by  
LEWIS F. MUIR &  
MAURICE ABRAHAM

CHORUS.

Oh, ev-ry evening hear him sing, it's the cut-est lit-tle

thing, got the cut-est lit-tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh, simply meant for Kings and queens, don't you ask me what it

means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

ETC.



## Ragging the Baby to Sleep

Nothing like this ever written before. Certainly in a field by itself.

# Hitchy Koo

It's the cutest little thing,  
Got the cutest little swing.

PLAY IT OVER



## "Ragging The Baby To Sleep"

Words by  
L. WOLFE GILBERT

Music by  
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, ba-by, ba-by,

ba-by you rock and rock with ba-by, Like some one old-er,

rests her head upon your shoulder. You don't have to change the ba-by's lul-la-by

She won't cry, don't you try, Eyes you're rub-bing.

ETC.

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HARDING'S JIGS AND REELS.

A Collection of 200 Jigs and Reels.  
The Only Thing of its Kind.



# "Ragtime Cow Boy Joe."

Words by  
GRANT CLARKE.

Music by  
LEWIS F. MUIR.  
MAURICE ABRAHAM'S.

*Allegro moderato.*

*mf*

*Till ready,*

Out in Ar - iz - o - na where the  
Dressed up ev - 'ry Sun - day in his

bad men are, And the on - ly friend to guide you is an  
Sun - day clothes, He ——— beats it for the vil - lage where he

Eve - 'ning star, — The rough - est tough - est  
al - ways goes, — And ev - 'ry girl in



man by far, — Is Rag - time Cow Boy Joe. —  
town is Joe's, — 'Cause he's a rag - time bear. —

Got his name from sing - ing to the cows and sheep —  
When he starts a spiel - ing on the dance hall floor —

Ev - ry night they say he sings the herd to sleep  
No one but a lu - na - tic would start a war,

In a bass - o rich and deep — Croon - ing soft and low. —  
Wise men know — his for - ty four — Makes men dance for fair. —



## CHORUS.

He al-ways sings \_\_\_\_\_ rag - gy mu - sic to the cat - tle, As he

swings \_\_\_\_\_ back and for - ward in the sad - dle On a

horse \_\_\_\_\_ that is syn - co - pat - ed, gait - ed, And there's.

such a fun - ny me - ter to the roar of his re-peat - er. How they run \_\_\_\_\_ when they



hear that fel - low's gun Be - cause the West - ern folks all

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'hear that fel - low's gun Be - cause the West - ern folks all'. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

know, He's a high - fa - lut - ing scoot - ing, shoot - ing

The second system of musical notation. The vocal line continues with the lyrics 'know, He's a high - fa - lut - ing scoot - ing, shoot - ing'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

son - of - a - gun from Ar - iz - o - na, Rag time Cow Boy

The third system of musical notation. The vocal line continues with the lyrics 'son - of - a - gun from Ar - iz - o - na, Rag time Cow Boy'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Joe. He al - ways Joe. *fz* *D. S.*

The fourth system of musical notation, which includes a double bar line and a repeat sign. The vocal line continues with the lyrics 'Joe. He al - ways Joe.'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system ends with a double bar line and a repeat sign, followed by the instruction *fz* *D. S.*



## "Oh! Shush"

Words by  
L. WOLFE GILBERT

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Music by  
LEWIS F. MUIR  
MAURICE ABRAHAMS

CHORUS. *p-f*

All she would say... was 'shush, All she would say... was

*p-f*

shush. She would talk for a while... then she'd say with a smile,

Stop your chatter and your pat-ter Oh shush! What can the poor girl

mean, It's the strangest case I have seen And the

# Oh! Shush!

Shush is strictly an original song. They are all singing it. It is in the atmosphere. In every New York cabaret it is the one best encore song.



## Bye, Bye, Sal.

is a quaint, contagious song; the kind everyone joins in and sings. Another typical cabaret song.

## "Bye, Bye Sal"

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L. WOLFE GILBERT

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Music by  
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MAURICE ABRAHAMS

CHORUS

Bye, Bye Sal - ly see you some more.

*p-f*

See you some more, I'm bound to see you some more; And when I'm

gone I'll send you - post-cards ga - lore, I'll keep the mail - man

tun - y diz - zy Bring - ing those love - notes to you. Sal - ly

"Bye, Bye Sal" 4

# ANY OLD PORT IN A STORM

The great Bass Song. Even better than  
Asleep in the Deep.



## "Take Me To That Swanee Shore."

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L. WOLFE GILBERT

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Music by  
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa - nee shore, -

so I can see old Mam-my dance once more, - Old Black Joe, -

Han-nah Snow, - There's Dad-dy and Mam - my, there's Eph-ram and Sam - mie

Ev-ry one there to have a ju - bi-lee, - The boys just ar-rived up on the ETC.

## Oh! What a Night

it was the first night it was sung! Emma Carus must have taken twenty encores. She could have been singing it yet.

## Take Me To That Swanee Shore

The Hit of Gertrude Hoffman's New  
Review at the Winter Garden.

## Oh What A Night."

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MARCELA. (Slowly)

Oh, oh, oh, oh, Oh what a night! Oh what a night!

Oh what a night! Thinking of it gives me de-light - This night of mys-

ter-y goes down in his to-ry Oh, oh, oh, oh, Old pal of mine.

Left home at nine. Oh what a time I love my wife but Oh, oh you kid.

Oh what a night. night.

Oh what a night. 3

## "SICILIAN CHIMES"

The Most Beautiful Piano Piece  
Ever Written.